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WHITECHAPEL ART GALLERY

Price 1D.

TWENTY YEARS OF BRITISH ART

(1890 - 1910)

MAY 10 - JUNE 10, 12 noon to 9.30 p.m

Committee.

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WHITECHAPEL ART GALLERY,

HIGH STREET, WHITECHAPEL.

TWENTY YEARS OF BRITISH ART (1890-1910).

SUMMER EXHIBITION.

PREFACE.

British Art, it will be generally agreed, has in our own times shewn renewed strength and variety of life, a growth sufficiently well marked off from earlier phases to be the subject of a special exhibition. It has been thought by the Committee that a period roughly but not too strictly measured by twenty years would yield a fair review of recent developments. Considerations of space as well as this special purpose have made it necessary to limit the exhibition to the work of artists who either entered the field or established their reputation during the period under review, leaving for another occasion the veterans, or artists famous at an earlier date, who continued to produce during those twenty years.

A collection of sculpture, chiefly small works, owing to the expenses of carriage, is included in the Exhibition, and one gallery is devoted to drawings and prints, a branch of art in which the excellence of recent work has been specially manifest.

A special feature of the Exhibition is the nucleus of a collection of modern pictures now being formed by Sir Hugh Lane for the Johannesburg Gallery. A number of artists who come within the general scheme of the Exhibition are well represented in this collection. The Committee has accepted Sir Hugh Lane's kind offer to show the collection at Whitechapel as a whole, including the works of a few British painters who would not otherwise have been included, and some examples of foreign contemporary art.

CATALOGUE.

LOWER GALLERY.

LENDER — ARTIST

1 Lonely of Heart
MERVYN LAURENCE, Esq. — *Mervyn Laurence*

2 Spring
MRS. R. PATON — *Alexander Roche, R.S.A.*

3 Butterflies
J. B. DUNN, Esq. — *Robert Burns, R.S.A.*

4 "Joan"
Alexander Roche, R.S A.
THE TRUSTEES OF EDWARD BRUCE LOW, *deceased*

This portrait is a good example of the fresh charming colour and sweet grace of an artist who practises his art in Scotland, but reveals his Irish temperament in his work.

5 Near North Berwick
ROBERT H. BRECHIN, Esq. — *D. Farquharson, A.R.A.*

6 Sleepy Louns
MRS. W. B. MACKAY — *R. G. Hutchison, A.R.S.A.*

7 The Ring
WM. HUNTER, Esq. — *Robert Burns, A.R.S.A.*

8 Well in Ceylon
J. T. TULLIS, Esq. — *E. A. Hornel.*

9 The Village of Breage, Cornwall
F. J. MERCER, Esq. — *F. J. Mercer*

10 Solitude
EDMUND DAVIS, Esq. — *W. Orpen, A.R.A*

11 The Raiders—Moonlight
A. P. WATT, Esq. — *R. B. Nisbet, R.S.A.*

12 Timber Haulers
MRS. CHAS. W. FURSE — *Charles W. Furse, A.R.A.*

This typical English scene of the timber waggon passing down the sandy gully is painted with fresh vigour and a charm of colour, the blue coats of the men relieving the browns of the soil and trunks. The untimely death of this brilliant painter was an irreparable loss to British art.

13 A Spanish Wineseller
HENRY F. W. GANZ, Esq. — *Henry F. W. Ganz*

LENDER — ARTIST

14 Interior
C. L. ROTHENSTEIN, Esq. — *D. Muirhead*

15 The River, Bosham
THE CORPORATION OF LEEDS — *A. D. Peppercorn*

16 Love Making the World go Round (statuette)
J. STIRLING LEE, Esq. — *J. Stirling Lee*

17 Head of Boy
J. STIRLING LEE, Esq — *J. Stirling Lee*

18 Portrait of My Wife (bronze bust)
HENRY PEGRAM, Esq., A.R.A. — *Henry Pegram, A.R.A.*

19 Madonna and Child Christ
BERTRAM MACKENNAL, Esq. — *Bertram MacKennal*

WATERCOLOURS.

20 Autumn on the Tay
G. F. HATFIELD, Esq. — *D. Y. Cameron*

This artist retains in his water-colours with their strong dark main outlines and flat-toned washes of colour something of the etcher's methods of attaining his effects.

21 Phyllis
MRS. R. PATON — *E. A. Walton*

22 Pond and Trees
EXORS. OF THE LATE J. S. FORBES, Esq. — *H. Muhrman*

23 The Sapphire Sea
CALEB MARGERISON, Esq. — *Arthur Melville*

Mr. Arthur Melville attained a richness of colour and vigour of atmospheric effect rare in water-colour. He specially delighted in the strong contrast of brilliant colour, sombre shade, and blinding sunshine on white walls which he found in Spain and the East, but No. 26 shows that he could also find delightful subject-matter in his own country.

24 Turtle Dove
SIR ROBERT USHER, Bart. — *Edwin Alexander, A.R S.A*

25 The Peacock
MRS. JAS. LINDSAY — *Edwin Alexander, A.R.S.A.*

26 Henley by Night
CALEB MARGERISON, Esq. — *Arthur Melville*

27 The Corpus Christi Procession at Toledo
CALEB MARGERISON, Esq. — *Arthur Melville*

LENDER — ARTIST

28 The Bridge, Meissen
MESSRS. W. MARCHMONT & CO. — *H. Muhrman*

29 "Hush! Remind not Eros of His Wings!"
ARTHUR KAY, Esq. — *Katherine Cameron, R.S.W., S.S.A.*

30 The Rising Tide
CHARLES L. HARTWELL, Esq. — *Charles L. Hartwell*

31 Miss Clausen (bust)
G. CLAUSEN, Esq., R.A. — *Thos. Stirling Lee*

32 Truth
BERTRAM MACKENNAL, Esq. — *Bertram MacKennal*

33 Sketch
W. ROTHENSTEIN, Esq. — *Charles Conder*

34 Madame et Bovary
W. ROTHENSTEIN, Esq. — *Charles Conder*

35 The Pepys Family
WALTER H. JESSOP, Esq. — *Charles Conder*

36 Sketch
WALTER H. JESSOP, Esq — *P. Wilson Steer*

37 Moonrise
HIS HONOUR JUDGE W. EVANS — *Roger Fry*

38 Napoleon's Idyll
WALTER H. JESSOP, Esq. — *Charles Conder*

39 Poplar and Willow
A. M. DANIEL, Esq. — *D. S. MacColl*

40 The Masqueraders (panel in watercolour on silk)
C. L. ROTHENSTEIN, Esq. — *Charles Conder*

41 Sketch
W. ROTHENSTEIN, Esq. — *Charles Conder*

42 Cliff on the Wye
PROFESSOR M. E. SADLER — *P. W. Steer*

In some of his water-colours, such as Nos. 42 and 45, the artist, by some magic, sums up in a few washes and lines the essential elements of one of his grand, complex oil landscapes. They seem, as it were, to be the beautiful faint auras of his full-bodied vigorous oils.

43 In Venice
PROFESSOR M. E. SADLER — *H. B. Brabazon*

44 Poplars in Evening Light
PROFESSOR M. E. SADLER — *D. S. MacColl*

LENDER — ARTIST

45 Landscape
MADAME MARCHESI — *P. Wilson Steer*

46 Flowers
MADAME MARCHESI — *James (Francis)*

47 Polar Bears (bronze)
EDMUND DAVIS, Esq. — *J. M. Swan, R.A.*

48 Snowdrops (relief)
RICHARD GARBE, Esq. — *Richard Garbe*

49 Below the Tower Bridge
PROFESSOR M. E. SADLER — *H. Tonks*

50 The Taj, Agra
PROFESSOR M. E. SADLER — *H. B. Brabazon*

51 Villa d'Este
WALTER H. JESSOP, Esq. — *Roger Fry*

52 Valley and River
PROFESSOR M. E. SADLER — *P. Wilson Steer*

53 Flowers
MADAME MARCHESI — *James (Francis)*

54 Hampton Court
E. T. VAN WISSELINGH, Esq. — *D. S. MacColl*

55 Eve of Fête
MESSRS. OBACH & CO. — *D. S. MacColl*

56 Lago di Garda
PROFESSOR M. E. SADLER — *H. B. Brabazon*

57 Boats in Harbour, Honfleur
D. S. MACCOLL, Esq. — *D. S. MacColl*

58 Calais Belfry
A. M. DANIEL, Esq. — *D. S. MacColl*

This artist follows on the lines of the early masters of water-colour, when the term water-colour drawing truly expressed the methods of the worker. The careful architectural drawing is tinted in accordance with an accepted convention, but with marvellous delicacy and feeling for effect.

59 Venice
P. WILSON STEER, Esq. — *J. S Sargent*

60 Théatre de Verdure, Honfleur
P. WILSON STEER, Esq. — *D. S. MacColl*

61 Interior of Church, Honfleur
D. S. MACCOLL — *D. S. MacColl*

LENDER — ARTIST

62 An Italian Lake
PROFESSOR M. E. SADLER — *H. B. Brabazon*

63 A Mower
HAMO THORNYCROFT, Esq., R.A. — *Hamo Thornycroft, R.A.*

OIL PAINTINGS.

64 Lord Charles Beresford
MRS. CHAS. W. FURSE — *Charles W. Furse, A.R.A.*

65 The Gate to the Highlands
W. N. ROBERTS, Esq — *James Paterson, R.S.A., R.W.S.*

66 Le Pont Rouge, Albi
CAPTAIN AUDLEY HARVEY — *Oliver Hall*

Into this noble rendering of a southern riverside town—such a subject as was specially affected by the late Venetian successors of Canaletto—the artist has brought a breadth of treatment and interest of atmospheric tone which, if we may judge by the other earlier works by him shown in the exhibition, he himself has only recently attained to.

67 Playmates
S. KING FARLOW, Esq. — *W. Strang, A.R.A.*

68 Portrait of My Mother
MISS FLORA LION — *Flora Lion*

69 Landscape
MESSRS. OBACH & CO. — *F. Mura*

70 Sunshine, Kew
HENRY F. W. GANZ, Esq. — *Henry F. W. Ganz*

71 Bridge at Grès
JOHN LAVERY, Esq. — *John Lavery*

The spirit of the Barbizon School seemed at one time to descend like manna on all who studied within the enchanted forest of Fontainbleau. This exquisite green-grey sunny effect shows how ably and apparently easily this painter at the very beginning of his career mastered the fine technique of his art. The portrait of "Mrs. Spottiswoode" in the Upper Gallery shows the masterly accomplishment of Mr. Lavery's later style.

72 Landscape
R. A. WORKMAN, Esq. — *William Wells*

73 Venice
T. M. LEGGE, Esq. — *Frank Brangwyn*

74 The Listener
PROFESSOR M. E. SADLER — *F. H. S. Shepherd*

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75 The Lullaby
MRS. G. SIMPSON *J. H. Lorimer, R.S.A.*

Empire has here provided the artist with a piquant bit of domestic "genre." The dark Indian ayah gives a curious strange note of colour in the old-panelled Scottish house, as she watches, far from her home, devotedly over her fair little charge so alien to her, and all unconsciously this scene brings before us the wide relationships and curious juxtapositions our position as an imperial people forces upon us.

76 Littlehampton Harbour
BERTRAM PRIESTMAN, Esq. *Bertram Priestman*

77 The Sleeping Beauty
R. CORRY, Esq. *R. Anning Bell*

78 General Booth (plaster bust)
HERBERT HAMPTON, Esq. *Herbert Hampton*

79 Head of a Capri Fisherman
J. P. HESELTINE, Esq *Alfred Gilbert*

80 Mrs. Martin Stokes
CHARLES BEACON Esq. *Charles Beacon*

81

DRAWINGS AND PRINTS.

The Etchings are placed projecting in a line round the Gallery, below the Drawings.

82 The Bath
HIS HONOUR JUDGE W. EVANS *W. Orpen, A.R.A.*

83 Hyde Park Corner
CHRISTOPHER HEAD, Esq. *Muirhead Bone*

84 Mrs. C. K. Butler (wax bust)
C. K. BUTLER, Esq. *J. Havard Thomas*

85 King's Lynn
CAMPBELL DODGSON, Esq. *Muirhead Bone*

86 The Autumn Muse
CAMPBELL DODGSON, Esq. *C. Ricketts*

87 Study
HIS HONOUR JUDGE EVANS *Charles H. Shannon*

88 Elcho on the Tay
CAMPBELL DODGSON, Esq. *D. Y. Cameron, A.R.S.A.*

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89 Girl Singing, Youth Playing Pipes, Old Man with Tambourine

PROFESSOR M. E. SADLER *J. Havard Thomas*

In Mr. Havard Thomas's drawings and reliefs, done with such exquisite, meticulous care, the very spirit of Greece, as it showed itself domiciled in Italy, whether in the Roman times or in the work of some of the minor Early Renaissance sculptors of Tuscany seems to be reincarnated. The warm touch of a happy, Vergilian, rustic life seems to clothe the purer, colder grace of Greece with the homely garments of a sweet and wholesome life of happy toil under sunny skies.

90 The Draught Ox

PROFESSOR M. E. SADLER *J. Havard Thomas*

91 Turkish Fort, Cairo

CAMPBELL DODGSON, Esq. *D. Y. Cameron, A.R.S.A.*

92 Bronze Medallion

J. HAVARD THOMAS, Esq. *J. Havard Thomas*

93 Mother and Child

C. K. BUTLER, Esq. *J. Havard Thomas*

94 Still Waters

CAMPBELL DODGSON, Esq. *D. Y. Cameron, A.R.S.A.*

95 Design for a Silver Stand

PROFESSOR M. E. SADLER *J. Havard Thomas*

96 The Offering

PROFESSOR M. E. SADLER *J. Havard Thomas*

97 Amsterdam

CAMPBELL DODGSON, Esq. *Ernest S. Lumsden*

98 Drawing

W. ROTHENSTEIN, Esq. *C. Shannon*

99 Drawing

CAMPBELL DODGSON, Esq. *W. Strang, A.R.A.*

100 The Death of Eve

LAURENCE HODSON, Esq. *W. Strang, A.R.A.*

101 Girlhood

J. MADDOCKS, Esq. *J. Havard Thomas*

102 East Blatchington, Sussex

MUIRHEAD BONE, Esq. *Muirhead Bone*

103 Newgate

R. BLOMFIELD, Esq., A.R.A. *Muirhead Bone*

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104 Mother and Child
C. K. BUTLER, Esq. — *J. Havard Thomas*

105 Le Sieur de Malétroit
CAMPBELL DODGSON, Esq. — *W. Strang, A.R.A.*

106 The Adoration of the Kings
CAMPBELL DODGSON, Esq. — *W. Strang, A.R.A.*

107 Demolition of St. James's Hall
J. WORDIE, Esq. — *Muirhead Bone*

108 Christ Church Hall
THE CLARENDON PRESS — *Muirhead Bone*

109 Danse Macabre
CAMPBELL DODGSON, Esq. — *W. Strang*

110 Illustrations to "Tam O'Shanter" (Burns) and "Ancient Mariner" (Coleridge)
CAMPBELL DODGSON, Esq. — *W. Strang, A.R.A.*

111 "Building"
C. L. ROTHENSTEIN, Esq. — *Muirhead Bone*

112 The Water-carrier
PROFESSOR M. E. SADLER — *J. Havard Thomas*

113 Portrait of Jacob Epstein
CAMPBELL DODGSON, Esq. — *A. E. John*

114 Study
CHRISTOPHER HEAD, Esq. — *Augustus E. John*

115 Study of a Girl's Head Wrapped in a Shawl
LADY OTTOLINE MORRELL — *Augustus John*

116 Portrait of the Artist
CAMPBELL DODGSON, Esq. — *W. Strang, A.R.A.*

117 Portrait of Frederick Goulding
CAMPBELL DODGSON, Esq. — *W. Strang, A.R.A.*

118 General Sir Ian Hamilton
CAMPBELL DODGSON, Esq. — *W. Strang, A.R.A.*

119 British Museum—Reading Room
PROFESSOR M. E. SADLER — *Muirhead Bone*

120 "Hester"
CAMPBELL DODGSON, Esq. — *Francis Dodd*

121 Child
CHRISTOPHER HEAD, Esq. — *Augustus E. John*

122 "Dorelia"—Study in Sanguine
C. L. ROTHENSTEIN, Esq. — *Augustus John*

123 Jacob Epstein
FRANCIS DODD, Esq. *Francis Dodd*

124 Peter the Great's House
CHRISTOPHER HEAD, Esq. *Muirhead Bone*

125 Dancing Girl playing Tambourine
PROFESSOR M. E. SADLER *J. Havard Thomas*

126 Lady at Garden Door
FRANCIS DODD, Esq. *Francis Dodd*

127 Lionel Pearson, Esq.
FRANCIS DODD, Esq. *Francis Dodd*

128 Muirhead Bone
FRANCIS DODD, Esq. *Francis Dodd*

129 Piccadilly Circus
CHRISTOPHER HEAD, Esq. *Muirhead Bone*

The enormous increase recently in the amount and variety of artificial lighting has greatly added to the pictorial effect of London by night. The stucco and Portland stone, of which much of central London is built are specially good reflectors, and at present the Strand and Piccadilly Circus afford us, nightly, strange dramas of competing lights, seen against the soft dun opaqueness of the city night sky, which the artist so marvellously relieves of black monotony.

130 Study
PROFESSOR M. E. SADLER *Augustus E. John*

131 Tom Tower under Repair
THE CLARENDON PRESS *Muirhead Bone*

Tom Tower, with its ogee dome and pseudo-Gothic details, is not one of the most beautiful features in Oxford. In this charming drawing the artist has proved that it looks its most picturesque when swathed in scaffolding.—G.R.

132 The Water-carriers
PROFESSOR M. E. SADLER *J. Havard Thomas*

133 The Burial of Adam
LAURENCE HODSON, Esq. *W. Strang, A.R.A.*

These panels were executed to form a frieze for a large room. They show the artist's happy feeling for decorative effect, and much grave dignity. Decorative works have been sadly to seek during the period. The panels by Mr. Lavery, Mr. Roche, Mr. Walton, and Mr. Henry for the Glasgow Town Hall, those by Mr. Furse for Liverpool, some panels by Mr. Brangwyn and others at the Exhange, and the decorations for the House of Lords, now being executed by various painters under Mr. Abbey's supervision, being almost the only decorative works of impor-

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tance. It proved impossible to get the loan of any sketches or cartoons for any of these, but a few photographs are shown on the stairs.

134 Head of a Girl
RICHARD GARBE, Esq. *Richard Garbe*

135 Southampton, from Eling
MUIRHEAD BONE, Esq. *Muirhead Bone*

136 Study of Woman in Long Cloak
PROFESSOR M. E. SADLER *Augustus John*

137 Study
PROFESSOR M. E. SADLER *Augustus E. John*

138 The Farmyard
CAMPBELL DODGSON, Esq. *W. Strang, A.R.A*

139 W. Rothenstein
WALTER H. JESSOP, Esq. *Augustus John*

140 W. Crane, Esq., R.W.S.
MISS E. P. MCGHEE. *Francis Dodd*

141 Moor's Yard, Cambridge
MUIRHEAD BONE, Esq. *Muirhead Bone*

142 The Wounded Amazon
MADAME MARCHESI *C. H. Shannon*

143 Verlaine (pastel drawing)
W. HEINEMANN, Esq. *W. Rothenstein*

144 Rio San Gregorio
CAMPBELL DODGSON, Esq. *Sir Chas. Holroyd*

145 F. Brangwyn, Esq., A.R.A.
MISS E. P. MCGHEE. *Francis Dodd*

146 Paul Verlaine
WALTER H. JESSOP, Esq. *W. Rothenstein*

147 South Coast
MUIRHEAD BONE, Esq. *Muirhead Bone*

148 "Hark! The Lark!"
C. L. ROTHENSTEIN, Esq. *Augustus John*

149 The Bath
WALTER H. JESSOP, Esq. *W. Orpen, A.R.A.*

150 Portrait of Artist
MUIRHEAD BONE, Esq. *Muirhead Bone*

151 Study
HIS HONOUR JUDGE EVANS *Charles H. Shannon*

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152 The Temptation
LAURENCE HODSON, Esq. — *W. Strang, A.R.A.*

153 "The Kiss"—Orpheus and Eurydice (statuette)
MADAME BLANCHE MARCHESI — *C. Ricketts*

154 Mask (Bronze) of C. R., Esq.
REGINALD F. WELLS, Esq. — *Reginald F. Wells*

155 Centaur (bronze)
EDMUND DAVIS, Esq. — *C. Ricketts*

156 Abundance (plaster model)
F. DERWENT WOOD, Esq. — *F. Derwent Wood*

157 Kirkstall Abbey
MUIRHEAD BONE, Esq. — *Muirhead Bone*

158 "Hark! The Lark!"
PROFESSOR M. E. SADLER — *Augustus John*

159 Worcester College
THE CLARENDON PRESS — *Muirhead Bone*

160 Tomb of a Bishop, Sta. Maria del Popolo, Rome
CAMPBELL DODGSON, Esq. — *Sir Chas. Holroyd*

161 Waterloo Lodgings
CHRISTOPHER HEAD, Esq. — *Muirhead Bone*

This tiny drawing sums up the essence of London, in as far as it has a special note differing from that of other great cities. A rather bare and gaunt tradition of orderly, Georgian formality, blurred with a weary, damp, slimy, yet half genial acquiescence in anything that anyone chooses to do to it. The lamplight illumines this sordid brick and stucco house with its faded air of having seen better days, and in the play of the light on its greasy surface, thanks to Mr. Bone's imagination working through his pencil, we seem to realise the whole drama of the life of a citizen of London. His birth, his joys, his sins, and his death go on inside that house while the light continues to play—is it with indifference or sympathy?—on its blind, grimy front.

162 Daisy
JOHN COOKE, Esq. — *Ernest A. Cole*

163 Shipbuilder's Yard
MUIRHEAD BONE, Esq. — *Muirhead Bone*

164 Study of a Head (full face)
PROFESSOR M. E. SADLER — *Augustus John*

LENDER ARTIST

165 Kettel Hall and Broad Street
THE CLARENDON PRESS *Muirhead Bone*

166 Leeds
CAMPBELL DODGSON, Esq. *Muirhead Bone*

167 Spanish Market Place
T. LEGGE, Esq., M.D. *W. Rothenstein*

168 Daudet (pastel drawing)
W. HEINEMAN, Esq. *W. Rothenstein*

169 Dry Dock, Glasgow
MUIRHEAD BONE, Esq. *Muirhead Bone*

170 A Love Story
JOHN COOKE, Esq. *Ernest A. Cole*

171 The Back of Christchurch Hall, Oxford
THE CLARENDON PRESS *Muirhead Bone*

172 Black Men Pot
CAMPBELL DODGSON, Esq. *Sir Chas. Holroyd*

173 Thèâtre de Montmartre
MADAME MARCHESI *Walter Sickert*

174 Two figures (study in composition)
CAMPBELL DODGSON, Esq. *Ernest Cole*

175 Ayr Prison
MUIRHEAD BONE, Esq. *Muirhead Bone*

176 The Firstborn
SELWYN IMAGE, Esq. *Ernest A. Cole*

177 The Apple Gatherers
CAMPBELL DODGSON, Esq. *Charles Shannon*

178 Ignis Fatuus (bronze relief)
HENRY PEGRAM, Esq., A.R.A. *Henry Pegram, A.R.A.*

179 Truth, the Messenger
MAXWELL ARMFIELD, Esq. *Maxwell Armfield*

180 Girl's Head
CAMPBELL DODGSON, Esq. *A. E. John*

181 Siegfried
MRS. WRIGHT *Aubrey Beardsley*

182 The Dead Son
ERNEST A. COLE, Esq. *Ernest A. Cole*

183 Trinity Bridge, Cambridge
CAMPBELL DODGSON, Esq. *Muirhead Bone*

184 A Quiet Morning in the Tate Gallery
C. L. ROTHENSTEIN, Esq. *Max Beerbohm*

185 The New Strand
CHRISTOPHER HEAD, Esq. *Muirhead Bone*

186 "Wash and Be Clean"
T. S. MOORE, Esq. *T. S. Moore*

187 John Anderson's Wife
WALTER H. JESSOP, Esq. *Phil May*

188 Marietta
PROFESSOR M. E. SADLER *J. Havard Thomas*

189 The Salvation Army
CAMPBELL DODGSON, Esq. *W. Strang, A.R.A.*

There are indications in this and many of his drawings—especially in his illustrations such as those for "The Pilgrim's Progress," that Mr. Strang might be the artist so much needed, who would paint modern democracy. Something of the sombre silhouette of Daumier united in Mr. Strang with the homeliness and gravity of Puritanism, saves him from a too cynical grotesqueness such as Forain's, and leads one to think he might be able to delineate with insight and dignity the harsh, ungainly, but intensely vital existence of the toiling masses of the modern world.

190 Rossetti's Back Garden
C. L. ROTHENSTEIN, Esq. *Max Beerbohm*

The people in this admirable caricature may be identified as follows :—Swinburne tickles the top of Whistler's head, Watts-Dunton reproves him, Meredith gazes into the sky, Morris declaims verses, Holman Hunt frowns up at him, Burne-Jones holds a flower to the nose of the kangaroo, Ruskin holds up his right hand. The lady is a wonderful exaggeration of one of the types of beauty Rossetti specially delighted to paint.—G.R.

191 Study (pencil)
HIS HONOUR JUDGE W. EVANS *W. Strang*

192 The Sermon on the Mount
T. S. MOORE, Esq. *T. S. Moore*

193 Portrait of Madame Fallet (drawing)
D. S. MACCOLL, Esq. *Henry Tonks*

194 Portrait of My Father
JOHN COOKE, Esq. *Ernest A. Cole*

195 The Baptism of Christ
CAMPBELL DODGSON, Esq. *Ernest Cole*

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196 Pan Island
T. S. MOORE, Esq. *T. S. Moore*

197 Drawing for "Blind Man's Buff"
A. M. DANIEL, Esq. *H. Tonks*

198 Sussex Farm on the Downs
CHRISTOPHER HEAD, Esq. *Muirhead Bone*

199 Professor Frederick Brown
DONALD MACLAREN, Esq. *Donald MacLaren*

200 The Expulsion from Paradise
JOHN COOKE, Esq. *Ernest A. Cole*

200A Relief
A. E. R. GILL, Esq. *A. E. R. Gill*

"There is the sea and who shall drain it?"

Clytemnestra thus answered Agamemnon when he rebuked her for extravagance in the use of purple in honour of his return, the sea providing in abundance the fish from which the purple dye was obtained.

201 Adam Delving
LAURENCE HODSON, Esq. *W. Strang, A.R.A.*

202 Adam and Eve in Paradise
LAURENCE HODSON, Esq. *W. Strang, A.R.A.*

203 The Death of Abel
LAURENCE HODSON, Esq. *W. Strang, A.R.A.*

204 Design for Frontispiece for a Book on Prisons
CHRISTOPHER HEAD, Esq. *Muirhead Bone*

205 The Red Rose
HIS HONOUR JUDGE W. EVANS *W. Ferguson*

206 The Parable of the Rich Man
CAMPBELL DODGSON, Esq. *Charles Ricketts*

207 The Wicked Husbandmen
CAMPBELL DODGSON, Esq. *Charles Ricketts*

208 Study in Pencil
HIS HONOUR JUDGE W. EVANS *W. Strang, A.R.A.*

209 Grotesque Frame
WALTER H. JESSOP, Esq. *Aubrey Beardsley*

210 Two Bookplates
CAMPBELL DODGSON, Esq. *T. S. Moore*

211 Autumn Leaves, The Coral Divers, The Shell Gatherer (in one frame)
CAMPBELL DODGSON, Esq. *Charles Shannon*

LENDER — ARTIST

212 The Breakwater (lithograph)
CAMPBELL DODGSON, Esq. — *Charles Shannon*

213 The Bacchante Asleep
T. S. MOORE, Esq. — *T. S. Moore*

214 Design for a Cover
T. S. MOORE, Esq. — *T. S. Moore*

215 The Centaur Swimming
T. S. MOORE, Esq. — *T. S. Moore*

216 The Persians (lithograph)
WALTER H. JESSOP, Esq. — *Ricketts*

217 The Expulsion
LAURENCE HODSON, Esq. — *W. Strang, A.R.A.*

219 Two Studies (chalk)
HIS HONOUR JUDGE W. EVANS — *Charles Shannon*

219A Drawing
HIS HONOUR JUDGE EVANS — *Charles Ricketts*

220 Monnikendam
CAMPBELL DODGSON, Esq. — *Frank Short, A.R.A*

221 Old Town, Saxony
MESSRS. OBACH & CO. — *Muhrmann*

222 Ghibeline Bridge, Verona
J. M. LEGGE, Esq., M.D. — *R. Wright*

223 Jaguar
CAMPBELL DODGSON, Esq. — *John M. Swan, R.A.*

224 Pastel
MESSRS. E. J. VAN WISSELINGH & CO. — *H. Muhrmann*

225 An October Day in Littlehampton Harbour
NELSON DAWSON, Esq. — *Nelson Dawson*

226 The Curfew
CAMPBELL DODGSON, Esq. — *Frank Short, A.R.A.*

227 Tweedsmuir (drawing)
ARTHUR KAY, Esq. — *D. Y. Cameron, A.R.S.A.*

228 The Duck Pond
HIS HONOUR JUDGE W. EVANS — *H. M. Livens*

229 The Towers of Kampen
CAMPBELL DODGSON, Esq. — *Frank Short, A.R.A.*

230 Carts by the Thames
H. MUHRMAN, Esq. — *H. Muhrman*

231 Hillside
H. MUHRMAN, Esq. — *H. Muhrman*

LENDER — ARTIST

232 Rembrandt Farm
CAMPBELL DODGSON, Esq. — *D. Y. Cameron, A.R.S.A.*

233 Mon Petit Chou (bronze statuette)
MISS KATHERINE E. WALLIS — *Katherine E. Wallis*

234 The Triumph of Love
MAXWELL ARMFIELD, Esq. — *Maxwell Armfield*

235 The Man with the Muck-rake ("Pilgrim's Progress")
CAMPBELL DODGSON, Esq. — *W. Strang, A.R.A.*

236 Market Day, Meissen
H. MUHRMAN, Esq. — *H. Muhrman*

237 The Cliff
H. MUHRMAN, Esq. — *H. Muhrman*

238 Clare Market
CAMPBELL DODGSON, Esq. — *Muirhead Bone*

239 Flodden Field (drawing)
ARTHUR KAY, Esq. — *D. Y. Cameron, A.R.S.A.*

240 The Golf Player
HIS HONOUR JUDGE EVANS — *H. M. Livens*

241 Little Thames
CAMPBELL DODGSON, Esq. — *Muirhead Bone*

242 Water-colour
CHRISTOPHER HEAD, Esq. — *David Muirhead*

243 Dusk in the Grey Moor —Girl and Geese
ARTHUR KAY, Esq. — *W. Wells*

244 Berwick-on-Tweed
CAMPBELL DODGSON, Esq. — *D. Y. Cameron, A.R.S.A.*

245 Dieppe
HIS HONOUR JUDGE W. EVANS — *C. M. Pearce*

246 Fowls
G. SAUTER, Esq. — *H. M. Livens*

PASSAGE TO SMALL GALLERY.

247 Evening—The Flock (colour print)
MRS. E. C. AUSTEN BROWN — *E. C. Austen Brown*

248 Sunset by the Lake (colour print)
MRS. E. C. AUSTEN BROWN — *E. C. Austen Brown*

249 Colour print
D. S. MACCOLL, Esq. — *F. Morley Fletcher*

LENDER — ARTIST

250 Girl with Geese (colour print)
MRS. E. C. AUSTEN BROWN — *E. C. Austen Brown*

251 The Last Lick (colour print)
MRS. E. C. AUSTEN BROWN — *E. C. Austen Brown*

252 Romani Chai
CAMPBELL DODGSON, Esq. — *A. E. John*

253 Woman Dancing
J. Havard Thomas

SMALL GALLERY.

SMALL OIL PAINTINGS.

254 Ploughing
EXORS. OF THE LATE J. S. FORBES, Esq. — *H. Morley*

255 Tivoli
LADY OTTOLINE MORRELL — *Roger Fry*

256 The Avenue
F. W. GIBSON, Esq. — *David Muirhead*

257 George Moore
P. WILSON STEER, Esq. — *W. Sickert*

258 Nirvana
LADY OTTOLINE MORRELL — *Augustus John*

The artist achieves a rare ecstatic note in this strange but exquisite figure of the maiden wrapt in a dream as she stands on the verge of the blossoming land, outlined against a sea and sky delicate with the subtle opalescent colours of spring.

259 Medea
HIS HONOUR JUDGE W. EVANS — *C. Ricketts*

260 Head of the Artist's Old Nurse; on reverse of panel, Study of the Artist himself
ARTHUR KAY, Esq. — *S. J. Peploe*

261 After Dinner
A. VICKERS, Esq. — *J. Sargent, R.A.*

262 The Golfers
DALHOUSIE YOUNG, Esq. — *Charles Conder*

263 Swanage
WALTER H. JESSOP, Esq — *Charles Conder*

264 L'Etudiante
C. L. ROTHENSTEIN, Esq. — *Miss G. John*

265 Orpheus
J. MARTIN WHITE, Esq. — *J. M. Swan, R.A.*

LENDER ARTIST

266 Bridgenorth
RT. HON. A. J. BALFOUR, M.P. *Oliver Hall*

267 Portrait of J. M. Barrie
ARTHUR KAY, Esq. *W. Nicholson*

268 Landscape
WALTER H. JESSOP, Esq. *D. Muirhead*

269 Mrs. Grosvenor Thomas and Dorothy
GROSVENOR THOMAS, Esq. *Alexander Roche*, R.S.A.

270 Still Life
W. ANDERSON, Esq. *S. J. Peploe*

271 Oban
JAS. MCLEHOSE, Esq. *Sir James Guthrie, P.R.S.A.*

272 Landscape
PROFESSOR FREDERICK BROWN *Ambrose McEvoy*

273 La Chambre sur le Cour
MRS. CORNFORD *Miss G. John*

274 Shell and Apples
MESSRS. VAN WISSELINGH & CO. *H. Muhrman*

275 Christ before the People
EDMUND DAVIS, Esq. *C. Ricketts*

There is a wonderful dignity in this learned and austere rendering of the tragedy of Christ's trial. None of the great later Italians or Spaniards treated the scene quite in this way, yet we feel their combined influence upon the modern artist.

276 The Blind Musician
CAPTAIN AUDLEY HARVEY *W. Strang, A.R.A.*

This early example of the artist's work is an admirable example of an original vein peculiar to himself, to be seen also in many of his drawings, where the grave and the grotesque combine to lend the Puritan figures a strange vigorous force.

277 Parisian Courtyard
MISS J. A. SMITH *D. Y. Cameron, A.R.S.A.*

The artist has found a congenial subject in the piled monotony of typical Parisian houses, with their characteristic touches of life and interest on court and balcony. Architectural line and the exquisite varieties of tone on the flat surface of buildings are two forms of beauty Mr. Cameron most delights in.—G.R.

278 Snow Leopard
T. W. BACON, Esq. *William Walls*

279 The Murdur House
T. W. BACON, Esq. *James Pryde*

280 The Yellow Shawl
HIS HONOUR JUDGE FRANCIS BACON *Ambrose McEvoy*

281 Lady in Black
T. W. BACON, Esq. *J. Lavery*

282 Blue and White Jar with Fuchsias
W. C. ALEXANDER, Esq. *W. Nicholson*

283 The Storm
F. W. POMEROY, Esq., A.R.A. *Charles Sims, A.R.A.*

283A Bronze Group—The Apotheosis of Psyche
RICHARD GARBE, Esq. *Richard Garbe*

284 Landscape
CAMPBELL DODGSON, Esq. *A. D. Peppercorn*

285 Marseilles
MADAME MARCHESI *F. Kelly*

286 The Foundling
C. T. HARRIS, Esq., J.P. *F. Cayley Robinson, R.I.*

This picture has real imagination and pathos. The method of painting seems a continuation of pre-Raphaelite delight in detail.

287 Companions
H. M. Livens

288 Fuchsias in a Glass
F. J. MERCER, Esq. *F. J. Mercer*

289 Rosamund and the Purple Jar
F. J. MERCER, Esq. *Henry Tonks*

Fifty years ago the mid-Victorians told the story of Rosamund and her purple jar to children to discourage reckless, unthinking love of beauty. We are now less certain that youth is foolish in grasping the glory of liquid purple, and going barefoot, as long as it does not expect to have boots provided for it, as well as the purple jars of beauty. The painting might almost be taken at first sight as the work of one of the pre-Raphaelites, every detail rendered with quaint and loving care, yet there is a subtle difference—Rosamund has chosen an Aubusson carpet, not a Brussels, for her room. Behind the work of the artist here one feels a wider culture, a mind that knows childish things for what they are. He can delight in them, and, when his theme, as here, enjoins, revel in their charm, but we feel that he can also put childish things away. He does not labour under the illusion, natural and even praiseworthy as it was in the case of the pre-Raphaelites, that the only way of art lies in childish methods.

LENDER ARTIST

290 Fowls
HIS HONOUR JUDGE W. EVANS *H. M. Livens*

291 The Mirror
A. M. DANIEL, Esq. *P. W. Steer*

292 Brighton
EDMUND DAVIS, Esq. *C. Conder*

293 Zinnias
F. J. MERCER, Esq. *F. J. Mercer*

294 The Convalescent
MRS. WESTLAKE *Ambrose McEvoy*

This modest picture is a remarkable example of the attainment of the harmony necessary to make a painting into a fine work of art. The simple lines of the bare room, the sober colour scheme of ivory and brown and dim red, the quiet light falling on the sofa and its occupant, all combine to carry forward the expression of a gentle, homely beauty.—G.R.

295 Portrait of the Artist
H. HAMMERSLEY, Esq. *Henry Tonks*

296 The Loaf
MRS. MARY MCEVOY *Mary McEvoy*

297 The Bach Player
HIS HONOUR JUDGE EVANS *F. H. S. Shepherd*

This charmingly painted interior with play of cool light on wall and picture recalls the masterpieces of Vermeer.

298 St. Paul's Cathedral
MESSRS. E. J. VAN WISSELINGH & CO. *George Thomson*

300 The Swing
THE EXECUTORS OF THE LATE JAS. CHARLES *James Charles*

We see a peculiarly English painter at his best in this orchard scene. No artist was more veracious than James Charles, and few could surpass him in freshness of touch in rendering the simple scenes of the English countryside.

301 Girl with a Bird-cage
HARRINGTON MANN, Esq. *Harrington Mann*

302 Fêtes Galantes
DALHOUSIE YOUNG, Esq. *Charles Conder*

Charles Conder possessed a sureness of taste and a supreme colour sense, which give his fans and decorative paintings a charm quite unique outside French art of the eighteenth century.

303 Swanage Bay
CHAS. H. MOORE, Esq. *C. Conder*

304 Peonies
T. W. BACON, Esq. *Alfred Hayward*

305 Still Life
MARK FISHER, Esq. *Mark Fisher*

306 Portrait of the Artist
W. ROTHENSTEIN, Esq. *Charles Conder*

307 A Boy at Play (bronze)
W. GOSCOMBE JOHN, Esq., R.A. *W. Goscombe John, R A.*

308 Mother and Child (bronze)

309 Tiger with Jungle Fowl
MORTIMER BROWN, Esq. *Mortimer Brown*

310 "Dachshund" (bronze statuette)
MISS EDWARDS *Katherine E. Wallis*

311 The Woodcutter (bronze)
REGINALD F. WELLS, Esq. *Reginald F. Wells*

LOWER GALLERY.

WEST WALL.

313 The Late Sir Henry Irving (plaster bust)
HERBERT HAMPTON, Esq. *Herbert Hampton*

314 Children on the Sands
PROF. M. E. SADLER *T. Roussel*

315 Ravello
Joseph Farquharson, A.R.A.
JOSEPH FARQUHARSON, Esq., A.R.A.

316 The Twelve Brothers
A. J. GASKIN, Esq. *A. J. Gaskin*

"At the end of three days, as she sat in the tree, she saw the hunters pass near; and the king, who was hunting with them, had a favourite hound who very soon discovered her. The king, on this, came nearer, and saw with surprise the beautiful king's daughter among the branches. He was so struck with her beauty that he begged her to come down, and asked her to be his bride."—*Grimm.*

317 Tewkesbury Abbey
T. W. BACON, Esq. *D. Y. Cameron, A.R.S.A.*

LENDER ARTIST

318 The Pulpit, St. Mark's, Venice
A. E. LIDGETT, Esq. *Catherine M. Wood (Mrs. Wright)*

319 Max Onslow Ford
W. ONSLOW FORD, Esq. *W. Onslow Ford*

320 Psyche
R. GWELO GOODMAN, Esq. *F. Lynn Jenkins*

321 Olney Meadows
ALFRED EAST, Esq., A.R.A. *Alfred East, A.R.A.*

322 The Village Shop *James Charles*
(Johannesburg Collection)
Presented by LIONEL PHILLIPS, Esq.

323 Milking-time
ARTHUR HACKER, Esq., A.R.A. *Arthur Hacker, A.R.A.*

324 Flower Garden
JAMES TULLIS, Esq. *Robert Noble, R.S.A.*

325 Decorating for Harvest Thanksgiving
J. J. COWAN, Esq. *Charles Mackie, A.R.S.A.*

326 Chinese Mother and Child
CHARLES L. HARTWELL, Esq. *Charles L. Hartwell*

327 Summer
MERVYN LAWRENCE, Esq. *Mervyn Lawrence*

328 The Dancer (statuette)
A. G. WALKER, Esq. *Arthur G. Walker*

328A The Top Spinner
GILBERT BAYES, Esq. *Gilbert Bayes*

328B Ulendi Girl
CHARLES L. HARTWELL, Esq. *Charles L. Hartwell*

329 Bust
CHARLES PIBWORTH, Esq. *Charles Pibworth*

330 Mrs. David Henderson
J. H. M. FURSE, Esq. *J. H. M. Furse*

331 A Summer Day
H. REID, Esq. *E. A. Hornel*

332 Calves
DAVID PERRY, Esq. *David Gauld*

333 The Rt. Hon. Lord Justice Vaughan Williams
W. T. BARKWORTH, Esq. *Robert Brough*

334 Haymakers
FRANCIS J. FRY, Esq. *Austen Brown*

BAY.—WATERCOLOURS.

336 Blackthorn
MAXWELL ARMFIELD, Esq. *Maxwell Armfield*

337 Entrance to Doge's Palace, Venice
PROFESSOR M. E. SADLER *H. Tonks*

338 A Norfolk Farm
DAVID MUIRHEAD, Esq. *David Muirhead*

339 Portrait of the Artist
HENRY MUHRMAN, Esq. *Henry Muhrman*

340 The King's Head
FRANCIS DODD, Esq. *Francis Dodd*

341 The Pigeon Tower, Isle of Man
ARTHUR KAY, Esq. *W. Wells*

342 Pansies
MISS KATHARINE TURNER *Katharine Turner*

343 Feeding-time
JOHN KEPPIE, Esq. *Joseph Crawhall*

344 Blakeney Harbour
DAVID MUIRHEAD, Esq. *David Muirhead*

345 "Peace"
HAMO THORNYCROFT, Esq., R.A. *Hamo Thornycroft, R.A.*

346 Goatswater
MRS. WINGATE RINDER *C. J. Holmes*

347 Lyme Regis—An April Day
HIS HONOUR JUDGE W. EVANS *W. Rothenstein*

348 Chichester Harbour
M. E. SADLER, Esq. *A. W. Rich*

349 Jenny
J. TWEED, Esq. *J. Tweed*

350 Elm Trees
M. E. SADLER, Esq. *Alfred W. Rich*

351 Haymaking
WALTER H. JESSOP, Esq., M.D *Alfred W. Rich*

352 The Shadowed Road
M. E. SADLER, Esq. *P. Wilson Steer*

353 Arezzo
FRANCIS DODD, Esq. *Francis Dodd*

354 Berwick-on-Tweed
ARTHUR KAY, Esq. *D. Y. Cameron, A.R.S.A.*

LENDER ARTIST

355 A Reverie
CHARLES L. HARTWELL, Esq. *Charles L. Hartwell*

356 Flowers
MISS URSULA TYRWHITT *Ursula Tyrwhitt*

357 Norham Castle, on Tweed (water colour)
ARTHUR KAY, Esq. *D. Y. Cameron, A.R.S.A.*

358 Wallflowers
W. H. JESSOP, Esq. *Alfred W. Rich*

359 Dogs
MRS. R. PATON *Joseph Crawhall*

360 "Having our bodies washed with pure water"
F. W. GIBSON, Esq. *Charles Sims, A.R.A.*

361 A November Bunch
MISS KATHARINE TURNER *Katharine Turner*

362 Alpine Daisies at Fin-haut, Switzerland
NELSON DAWSON, Esq. *Nelson Dawson*

363 Moonlight
CHRISTOPHER HEAD, Esq. *Muirhead Bone*

364 Alpen-rose from the Eggishorn
MRS. NELSON DAWSON *Mrs. Nelson Dawson*

365 Miss Cecilia Newbolt
J. H. M. FURSE, Esq. *J. H. M. Furse*

END OF WATERCOLOUR BAY.

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369 The Very Rev. The Chief Rabbi, Dr. H. Adler
THE COUNCIL OF THE JEWS' COLLEGE *S. J. Solomon, R.A.*

370 Islands of the Adriatic
THE CORPORATION OF PRESTON *Adrian Stokes, A.R.A.*

371 Evening by the Pond
BERTRAM PRIESTMAN *Bertram Priestman*

372 The Rajah's Birthday
R. H. KITSON, Esq. *Frank Brangwyn, A.R.A.*

373 The Uninvited Guest
MISS F. BRICKDALE *F. Brickdale*

374 Moniaive
R. G. PATERSON, Esq. *James Paterson, R.W.S., R.S.A.*

375 Fresh Breeze
J. T. TULLIS, Esq. *J. Campbell Noble, R.S.A.*

LENDER ARTIST

375A Mr. Gladstone wearing the Robe of the Chancellor of the Exchequer
HAMO THORNYCROFT, Esq., R.A. *Hamo Thornycroft, R.A.*
Small model of the statue erected in the Strand.

376 On a Fine Day
MRS. STANHOPE FORBES *Elizabeth Stanhope Forbes*

377 Loch Goilhead
W. GREIG, Esq. *George Houston*

378 Portrait Bust of the late A. W. Bayes, Esq.
GILBERT BAYES, Esq. *Gilbert Bayes*

379 Jealousy
REGINALD F. WELLS, Esq. *Reginald F. Wells*

380 A Blind Beggar of Jerusalem
MORTIMER BROWN, Esq. *Mortimer Brown*

381 Enid the Fair
SIR GEORGE FRAMPTON, R.A. *Sir George Frampton, R.A.*

382 Fancy Statuette
MERVYN LAWRENCE, Esq. *Mervyn Lawrence*

383 A Navvy
HAMO THORNYCROFT, Esq., R.A. *Hamo Thornycroft, R.A.*

384 "La Belle Dame sans Merci"
SIR GEORGE FRAMPTON, R.A. *Sir George Frampton, R.A.*

385 George Morrow
MERVYN LAWRENCE, Esq. *Mervyn Lawrence*

386 "The Fool that would Please Every Man"
THE LAING GALLERY, NEWCASTLE *Byam Shaw*

387 "What are these to me and you who deeply drink of wine?"
THE CORPORATION OF LEEDS *Chas. Sims, A.R.A.*

388 The Conqueror
JOHN HASSALL, Esq. *John Hassall*

388A Cartoon for Oakham School Frescoes—"The Departure of Lynette"
MRS. M. SARGANT FLORENCE *Mary Sargant Florence*

388B Cartoon for Oakham School Frescoes—"Gareth and Lynette at the Old Knight's Castle"
MRS. M. SARGANT FLORENCE *Mary Sargant Florence*

LENDER ARTIST

ENTRANCE WALL—EAST.

DRAWINGS AND PRINTS.

390 Lady Looking at a Picture
CAMPBELL DODGSON, Esq. *Francis Dodd*

391 Peacocks
CAMPBELL DODGSON, Esq. *Edward Detmold*

392 Timber Mills, Bridge of Allan
CAMPBELL DODGSON, Esq. *William Walker*

393 Richmond
HIS HONOUR JUDGE W. EVANS *P. Wilson Steer*

394 Gateway, Somerset House
CAMPBELL DODGSON, Esq. *Ian Strang*

395 Bumble-bees
CAMPBELL DODGSON, Esq. *Miss K. Cameron*

396 The North Bridge, Edinburgh
CAMPBELL DODGSON, Esq. *James McBay*

397 The Bridge, Castletown, Isle of Man
ARTHUR KAY, Esq. *W. Wells*

398 Illustration to "Daphnis and Chloe"
CAMPBELL DODGSON, Esq. *C. Ricketts and Shannon*

399 Oxford from the Old Schools
CLARENDON PRESS *Muirhead Bone*

400 Sheep
CAMPBELL DODGSON, Esq. *Harry Becker*

401 Shot Tower
MUIRHEAD BONE, Esq. *Muirhead Bone*

402 Mountain from Top of Scawfell Pike
CAMPBELL DODGSON, Esq. *Sir Chas. Holroyd*

403 Nine Pencil Drawings
F. L. EMANUEL, Esq. *F. L. Emanuel*

404 The Forth Bridge
CAMPBELL DODGSON, Esq. *Ernest S. Lumsden*

405 Coronation Procession, Fleet Street
CHRISTOPHER HEAD, Esq. *Muirhead Bone*

406 The Artist's Father
CAMPBELL DODGSON *Ernest Cole*

407 The Square, Castletown, Isle of Man
ARTHUR KAY, Esq. *W. Wells*

408 Via Babuino, Rome
CAMPBELL DODGSON, Esq. *E. M. Synge*

LENDER	ARTIST
409 Glastonbury Tor CAMPBELL DODGSON, Esq.	*Malcolm Osborne*
410 Amsterdam CAMPBELL DODGSON, Esq.	*Ernest S. Lumsden*
411 Rome, from the Prince's Garden SIR ROBERT USHER, Bart.	*A. Weld*
412 Figure Study CAMPBELL DODGSON, Esq.	*E. A. Cole*
413 Greengages CAMPBELL DODGSON, Esq.	*Miss Anna Airy*

CENTRE OF GALLERY.
SCULPTURE.

414 "Eurydice" BENJAMIN CLEMENS, Esq.	*Benjamin Clemens*
415 Garden Statue LADY OTTOLINE MORRELL	*J. Epstein*
416 Undine RICHARD GARBE, Esq.	*Richard Garbe*

WEST SCREEN.

417 Portrait of Mrs. Westlake MRS. WESTLAKE	*Mrs. M. Stokes*
418 Snowdrop MISS MARIANNE STOKES	*Marianne Stokes*
419 Stalybridge DONALD MACLAREN, Esq.	*Donald MacLaren*
420 The Hayfield MESSRS. E. J. VAN WISSELINGH & CO.	*William Estall*
421 Stalybridge DONALD MACLAREN, Esq.	*Donald MacLaren*
422 Autumn so Pensive JAMES MURRAY, Esq.	*J. Cadenhead*
422A Factories, Greenwich Reach T. M. LEGGE, Esq., M.D.	*Grosvenor Thomas*
423 Horses J. R. KINGHORN, Esq.	*Joseph Crawhall*
424 Sheep by Pond H. MUHRMAN, Esq.	*H. Muhrman*
425 Sheep Pastures at Bognor MESSRS. E. J. VAN WISSELINGH & CO.	*William Estall*

LENDER ARTIST

426 Sheep Feeding
EXORS. OF THE LATE J. S. FORBES, Esq. *J. R. K. Duff*

427 Macugnaga Glacier
A. E. LIDGETT, Esq. *R. Wright*

428 Dove in Cage
F. ROWNTREE, Esq. *J. Crawhall*

429 In the Orchard (pastel)
HIS HONOUR JUDGE EVANS *Mark Fisher*

EAST SCREEN.

430 Changing the Letter—from "The Man Born to be King" (Wm. Morris)
JOSEPH E. SOUTHALL, Esq. *Joseph E. Southall*

The oracle had prophesied that a certain youth would be King. The reigning King sent the youth to bear a sealed letter to the governor of a distant castle where his only daughter was living. When the youth arrived the governor was too busy to receive him at once, and he went into the garden, and, lying down, fell asleep. The princess, with her attendant, found the sleeping youth, and seeing the letter, read it out of idle curiosity. She discovered that it ordered the governor to put the youth to death; so, as she had fallen in love with the young messenger, she put in its place another letter ordering the governor to proclaim the youth King and marry him to herself; and all fell out as she desired.

431 Stocks
MISS KATHARINE TURNER *Katharine Turner*

432 The Plumed Hat
KEITH HENDERSON, Esq. *Keith Henderson*

433 "After"
EDGAR BUNDY, Esq. *Edgar Bundy*

434 "The Langdales"—Winter (pastel)
R. GWELO GOODMAN, Esq. *R. Gwelo Goodman*

435 Children
MESSRS. W. MARCHANT & CO. *H. Muhrman*

436 Midnight Rhapsody
KEITH HENDERSON, Esq. *Keith Henderson*

436A Cherries
MISS URSULA TYRWHITT *Ursula Tyrwhitt*

436B Autumn Woodland Scene
MRS. A. W. COX *J. Cadenhead*

436C The Grand Canal, Venice (pastel)
R. GWELO GOODMAN, Esq. *R. Gwelo Goodman*

END SCREEN.

437 The Flight of Atalanta
CONRAD DRESSLER, Esq. *Conrad Dressler*

437A The Hawk
CAMPBELL DODGSON, Esq. *Edward Detmold*

438 Morning
A. BERTRAM PEGRAM, Esq. *A. Bertram Pegram*

439 Richard Arkwright
J. R. PINCHES, Esq. *J. R. Pinches*

440 Abraham Lincoln
MORTIMER BROWN, Esq. *Mortimer Brown*

441 The Prodigal
MERVYN LAWRENCE, Esq. *Mervyn Lawrence*

442 Medals
J. R. PINCHES, Esq. *J. R. Pinches*

443 Study of Torso
J. H. M. FURSE, Esq. *J. H. M. Furse*

444 Miss Lillah Macarthy as Dôna Ana
MISS MELICENT STONE *Melicent Stone*

444A Peacock
CAMPBELL DODGSON, Esq. *Edward Detmold*

444B "The Children in the Garden of Joy"—Panels for the gallery of a staircase
J. STIRLING LEE, Esq. *J. Stirling Lee*

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445 Four Photographs of .

(*a*) Decorations for the Spandrels of the Liverpool Town Hall, by the late C. W. Furse (taken and lent by Henry Irving, Esq.)

(*b*) Decorative Panel for the Glasgow Town Hall ("Glasgow Fair") by A. E. Walton, R.S.A. (taken and lent by J. Craig Annan, Esq.)

UPPER GALLERY.

The following works of art have been presented to form the nucleus of a collection for the Public Gallery at Johannesburg. It is hoped that in time it may become thoroughly representative of the art of modern times. Besides the works here exhibited (by the kind courtesy of the Trustees and the Exhibition Committee of the Whitechapel Art Gallery), some important pictures have peen purchased and commissioned, but are not available for this Exhibition.

Very generous support has been promised by Sir Julius Wernher and Mr. Max Michaelis, and contributions have been promised by Mr. Joel and others. HUGH LANE.

JOHANNESBURG COLLECTION.

[Nos. 446 to 502.]

Numbers continue on East Wall, opposite the entrance.

446 Ramsgate Sands *A. Boyd Houghton*
Presented by OTTO BEIT, Esq.

447 Morning Gossips *W. Q. Orchardson, R.A.*
Presented by OTTO BEIT, Esq.

448 The Baby's Bath *Henry Tonks*
Presented by OTTO BEIT, Esq.

448A Cuckoo *Sir John E. Millais, P.R.A.*
Presented by SIR JULIUS WERNER.
(*Placed here owing to late arrival.*)

449 White Roses *John Lavery, R.S.A.*
Presented by OTTO BEIT, Esq.

This charming portrait of a lady in white is a typical example of the work of an artist who is famous as a painter of women. The freshness of the painting and the decorative fashion in which the figure fills the space are specially to be noted. The touches of green in the bouquet and hat help to achieve a delightfully cool colour scheme. The simplicity of the background forms a pleasant contrast and is reminiscent of Whistler.—L.G.P.

450 The Betrothal *James Pryde*
Presented by OTTO BEIT, Esq.

451 A Summer's Day *George Clausen, R.A.*
Presented by OTTO BEIT, Esq.

452 Venus *Albert Moore*
Presented by CHARLES RUBE, Esq.

453 Thunderstorm Passing Off—Evening *Henry Moore*
Presented by OTTO BEIT, Esq.

This is an exceptionally fine work by a great sea painter. The accomplishment of the artist is so great that one

scareely realises the difficulty of making live this vast expanse of waters and brooding stormy sky.

453A Trees and Water *José Weiss*
Presented by OTTO BEIT, Esq.

454 On the Terrace (Portrait of Mrs. Fenwick) *Mrs. Swynnerton*
Presented by MRS. LIONEL PHILLIPS.

The human interest of this portrait, though considerable, is surpassed by the wonderful rendering of the textures and the bold colour of the dress and accessories. The paint is almost as thickly loaded as in the work of Signor Mancini. —G.R.

455 Corfe Castle *P. Wilson Steer*
Presented by LIONEL PHILLIPS, Esq.

456 A Chelsea Window *P. Wilson Steer*
Presented by LIONEL PHILLIPS, Esq.

457 La Tourie *Ribot*
Presented by OTTO BEIT, Esq.

458 A Busy Day in the Upper Fell Country—Westmoreland *Oliver Hall*
Presented by OTTO BEIT, Esq.

459 An English Orchard—Spring *Mark Fisher*
Presented by SIR HUGH LANE.

460 Portrait Study *A. Mancini*
Presented by OTTO BEIT, Esq.

Notice the extraordinary technique of this powerful portrait. The paint stands out in thick masses, but not a touch is meaningless or at haphazard.—G.R.

461 The Ferry (View in Wales) *Buxton Knight*
Presented by LIONEL PHILLIPS, Esq.

This fine painting shews rolling green hills and yellow cornfields, with trees and white houses at the lake edge. The modelling of the hills in the background is wonderfully suggestive, giving an effect of large bare spaces lifted towards the clouds. The whole picture has an air of completion, as though the hills enclosed this miniature world and the small figures busy with the boats and about the houses. The art of landscape shews itself here in a very definite and finished form.—L.G.P.

462 Pasturage at Malahide, Co. Dublin *Nathaniel Hone, R.H.A*
Presented by SIR HUGH LANE.

ARTIST

463 The Ravine *Harpignies*

Presented by OTTO BEIT, Esq.

M. Harpignies is generally counted the foremost landscape painter of France at the present time. His work is in some ways akin to that of Corot. He carries on the tradition of classical landscape, and has not been influenced by the impressionist movement. This early work is somewhat reminiscent of Courbet in its black outlines.—G.R.

464 Felicitations de noces *A. Monticelli*

Presented by OTTO BEIT, Esq.

The interest of the later work of Monticelli is almost entirely in its colour. His subjects are often reminiscent of those of Watteau. The rich gaiety of the festal group contrasts in the most interesting way with the blackness of the massy trees above.—G.R.

465 La Source *Puvis de Chavannes*

Presented by OTTO BEIT, Esq.

This little picture is an interesting example of the work of Puvis de Chavannes, who died in 1898, one of the noblest decorative painters that the world has produced. His easel pictures are not common out of France. This early work shows the influence of Ingres.—G.R.

466 Decorative Group *Augustus John*

Lent by SIR HUGH LANE.

All who believe that it would be a good thing for art if painters were delivered from the easel picture and the gold frame and set to decorate great wall spaces will look with close attention on this commanding composition. It is not a painting which will at first prove acceptable to all. There is a note of something strong and strange—a disregard of congruity, that strikes the English eye, in the strong contrast of the vigorous, homely figures of the women with the poetical sky and background and the conventional flowers and herbs of the foreground, but gradually the rhythmic decorative lines of the vigorous silhouette of the figures satisfies the eye, and the way in which the shy charm of unconscious childhood is caught in the children's faces and attitudes is masterly.

467 The Lime-kiln *P. Wilson Steer*

Presented by LIONEL PHILLIPS, Esq.

468 Cattle Grazing by a Lake *Mark Fisher*

Presented by LUDWIG LEUMANN, Esq.

469 Le Port de Trouville *L. E. Boudin*

Presented by OTTO BEIT, Esq.

This is a characteristic example of the work of this French master. None was ever more successful in putting

to artistic use the cheerful activities of port and sea under dappled skies, full of air and light.—G.R.

470 Mrs. Harrison *Gerald Kelly*
Presented by OTTO BEIT, Esq

471 The Rain it Raineth every Day
G. F. Watts, R.A., O.M.
Presented by OTTO BEIT, Esq.

The subject might easily have lent itself to petty sentimentality, but the artist has made his picture full of beautiful and pathetic feeling. The painting of the hands is even more masterly than that of the face, and the rich colour of the background enhances the sad pallor of the face. The work is dropped, the book fallen, the pale face is full of melancholy, yearning for some break in the clouds and gleam of sunshine and hope to make life endurable.

472 Cupids Fighting for a Heart
William Nicholson
Presented by OTTO BEIT, Esq.

473 Hadleigh Church, Essex *Buxton Knight*
Presented by LIONEL PHILLIPS, Esq.

474 The Brenner Glacier *John S. Sargent, R.A.*
Presented by SOME FRIENDS.

475 Nocturne *Mrs. Mary Davis*
Presented by the ARTIST.

476 Swiss Guard at the Vatican *A. Mancini*
Presented by LIONEL PHILLIPS, Esq.

This remarkable method of laying on paint, which, close to, makes the picture resemble a raised contour map of a very mountainous country, justifies itself when viewed from a distance in the brilliant bravura of the gorgeous effect of the striking colour of the uniform of the Papal Guard, seen against the rich renaissance architecture, and one in reminded of the fine frescoes of Bramantino at Milan. Whether it is quite legitimate for a two-dimensioned art like painting to get its effect by entering on a third dimension is a matter open to question, and the Dutch painters knew how to achieve theirs under a smooth surface, accepting the limitations set by a flat, two-dimensional art. Such roughness of surface, though unsuitable in pictures designed to hang is rooms of small size, would not be felt as unpleasant in decorative works for larger rooms.

477 La Forêt *Camille Pissarro*
Presented by OTTO BEIT, Esq.

478 Marble Steps, Villa Lanti, Rome
Emma Ciardi
Presented by EDMUND DAVIS, Esq.

ARTIST

479 The Lady in a Winged Hat (Portrait of Mrs. Scott, wife of the Explorer) *Charles Shannon*
Presented by OTTO BEIT, Esq.

This work shows a sense of design and achieves a high composure equally rare in modern portraiture. The fleeting expression revealing the temperament of the subject is caught so ably that there is no feeling of conscious posing in the sitter.—G.R.

480 Souvenir de Watteau *James Charles*
Presented by LIONEL PHILLIPS, Esq.

481 A Frosty Morning *James Charles*
Presented by LIONEL PHILLIPS, Esq.

482 Littlehampton Harbour *Walter Russell*
Presented by OTTO BEIT, Esq.

483 The Surprise *William Strang, A.R.A.*
Presented by OTTO BEIT, Esq.

484 Portrait of Mr. Rudyard Kipling *Sir Philip Burne-Jones, Bart.*
Presented by SYDNEY GOLDMANN, Esq.

485 Portrait of the late Mr. Alfred Beit *Tennyson Cole*
Presented by OTTO BEIT, Esq.

486 Portrait of Mr. Lionel Phillips *A. Boldini*
Presented by MRS. LIONEL PHILLIPS.

487 Mr. G. F. Watts, R.A., working on "Physical Energy" *Sir Philip Burne-Jones, Bart.*
Presented by SYDNEY GOLDMANN, Esq.

488 Miss Fairfax (marble) *Auguste Rodin*
Presented by LIONEL PHILLIPS, Esq.

LARGE SCREEN.

489 The Gleaner *Reginald Wells*
Presented by EDMUND DAVIS, Esq.

489A Bust of Sir Edwin Egerton *A. Sciortino*
Presented by MRS. LIONEL PHILLIPS.

490 Le Printemps *Claude Monet*
Presented by OTTO BEIT, Esq.

Monet is best known as *the* painter of bright effects of sunlight, but this shows that his work could have wonderful softness and charm, and he has here caught the very spirit of blossoming springtime.—G.R.

491 Anemones *Albert André*
Presented by OTTO BEIT, Esq.

ARTIST

492 Bord de L'eau à Veneux *A. Sisley*
Presented by OTTO BEIT, Esq.

The French impressionist painters, of whom Sisley was one, made it their chief endeavour to imitate the wonderful vibrating effects of light that are so often seen in nature. They attained a wonderful measure of success in this direction by means of the use of spots and streaks of pure colour placed side by side which, when seen from some distance, blend into brilliant natural tones.—G.R.

493 La Jetée de Trouville *L. E. Boudin*
Presented by OTTO BEIT, Esq.

494 La Dame avec les Cerises *Alfred Stevens*
Presented by OTTO BEIT, Esq.

The Belgian Alfred Stevens, in spite of an occasionally slightly hard mid-Victorian colour, was unsurpassed in the rendering of the charm and elegance, spiritual and material, of the lives of the fashionable ladies he delighted to paint. This little picture is a very characteristic example of his art, alike in the marvellous tones of colour in the dark velvet dress and the delicate red of the cherries, the intimate pose and expression of the sitter, and also, it must be said, in the rather unsuccessful background of marbled wall-paper.

495 Plage Normande *Jongkind*
Presented by OTTO BEIT, Esq.

496 Les Regates d'Argenteuil *L. E. Boudin*
Presented by OTTO BEIT, Esq.

496A General Hoche (Study in Bronze for a Monument) *Dalon*
Presented by OTTO BEIT, Esq.

END SCREEN.

497 La Fenêtre sur la Rivière *H. Le Sidaner*
Presented by OTTO BEIT, Esq.

498 Portrait of Lord Milner *John S. Sargent, R.A.*
Presented by MRS. CHAPIN.

499 The Travelling Bear
William Orpen, R.H.A., A.R.A.
Presented by MRS. LIONEL PHILLIPS.

500 La Belle aux yeux d'or (Fan) *Charles Conder*
Presented by EDMUND DAVIS, Esq.

501 Jeune fille se Coiffant *Bartholomé*
Presented by OTTO BEIT, Esq.

502 Jeune fille sortant du Bain *Dalou*
Presented by OTTO BEIT, Esq.

End of Johannesburg Collection.

LENDER ARTIST

506 The Smithy

R. W. DOHERTY, Esq. *Stanhope Forbes, R.A.*

507 Maytime

J. R. KINGHORN, Esq. *E. A. Hornel*

508 Mrs. Spottiswoode and her Daughter Betty

W. H. SPOTTISWOODE, Esq. *J. Lavery, R S.A.*

509 Sussex Apples

H. H. La Thangue, A.R.A.

H. H. LA THANGUE, Esq., A.R.A.

510 Cloisonné Sky

CAPT. AUDLEY HARVEY *Edward Stott, A.R.A.*

This dappled moonlight sky effect with its intense colour has very justly suggested to the artist a title reminissent of the glowing colour enamels of the Chinese artificers on whose vases deep blue, brown and gold combine in such rich harmonies.

511 Madame Gilardoni

STANHOPE FORBES, Esq., R.A. *Stanhope Forbes, R.A.*

Madame Gilardoni was a well-known singer in her day. She sang as Miss Hemming in oratorio, and has been heard in most of the concert rooms in England, singing with Grisi, Christine Nillson, Sims Reeves, and many of the great Victorian singers.—E.S.F.

512 The White Horse

JOHN J. COWAN, Esq. *E. A. Walton, R.S.A.*

513 "Past and Present"

A. MALLOCK, Esq. *Corsan Morton*

514 Girl at a Window

W. P. GEOGHEGAN, Esq. *Wm. Orpen, A.R.A.*

This picture, with its rendering of a very true and intimate aspect of London life to-day and its exquisite painting of still-life in the table, lamp, and flowers, combines a haunting charm of atmosphere and actuality to an unusual degree. Painted when the artist was still to some extent *in statu pupilaris*, it may come in time to have an interest comparative with that of those early works of Burne-Jones painted under Rossetti's influence.

It is interesting to compare it with No. 471. The lady in the Watts picture broods in the grand manner —a Victorian Melancholia weary of Trollope and crochet. Here we have the same sad longing induced by the greyness of life, but in this figure of a London girl student, in her setting of the stately Georgian room looking in the gloomy London street, there is a latent force and vitality ready to combat life, that is lacking in the Watts.

LENDER ARTIST

515 The Pigeon Tower
ARTHUR KAY, Esq. *William Wells*

516 Vezelay
T. BARING, Esq. *W. Rothenstein*

This grave rendering of the stately Cistercian Abbey well fits in with the severe spirit of the puritan St. Bernard, who tried to purge the church and architecture of all that was frivolous and likely to distract men from the thought of the highest things in life.

517 A Portrait of the Artist
FREDERICK BROWN, Esq. *Frederick Brown*

518 Mother and Child
EDMUND DAVIS, Esq. *C. S. Shannon*

519 A Fishing Boat Caught in a Gale, Littlehampton
NELSON DAWSON, Esq. *Nelson Dawson*

520 Mountains of the Abruzzi
T. W. BACON, Esq. *C. J. Holmes*

The gravity of the storm as it moves across the plain and shrouds the stark lines of the mountain barrier is admirably conveyed.—G.R.

521 Early Morning
J. R. FINDLAY, Esq. *D. Y. Cameron, A.R.S A.*

522 The Turkish Market
A. CLARENCE, Esq. *F. Brangwyn, A.R.A.*

This bold medley of paint wonderfully suggests the life and colour of the gorgeous East.

523 Milking Time
HIS HONOUR JUDGE W. EVANS *H. M. Livens*

524 Green Fields
SAM WILSON, Esq. *George Clausen, R.A.*

This is a wonderful rendering of the opalescent effects of light on far-stretching English fields.

525 The Doctor, or No. 1 of the Human Comedy
WALTER H. JESSOP, Esq., R.A. *James Pryde*

The baby round whom this wonderful fantasia is built is one of its least obvious elements. How different this is from the anecdotal pictures of the middle of the nineteenth century, and how full it is of implicit grotesque humour.—G.R.

526 Francis and Christopher Bacon
T. W. BACON, Esq. *William Nicholson*

527 The Rain of Ashes (Naples, 1906)
T. W. BACON, Esq. *C. J. Holmes*

528 Autumn Ploughing
C. T. HARRIS, Esq., J.P. *George Clausen, R.A.*

There is perhaps more colour in the landscape on a fine autumn evening than at any other season of the year in England. The artist has chosen this moment of rich beauty when the colours glow with a wonderful intensity, and at the same time he has sympathetically rendered the very pictorial subject of ploughing. The painting of the backs of man and horses is expressive of the day's toil drawing to a close, and the figure of the white horse is particularly valuable in the picture. The whole is a fine example of the work of one who has made scenes of English farm life his special study.—L.G.P.

529 The Dark Barn
C. T. HARRIS, Esq., J.P. *George Clausen, R.A.*

530 Niddersdale
H. TRENCH, Esq. *P. Wilson Steer*

As Turner directed that one of his classical pictures should hang as a challenge with those of Claude Lorraine, so might this radiant evening vision be placed beside the sunset skies of Turner.—G.R.

531 The Moonlit Bay, St. Ives
MOFFAT LINDNER, Esq *Moffat Lindner*

532 The Doll's House
C. L. ROTHENSTEIN, Esq. *W. Rothenstein*

Romance, in the person of the artist, whether he be painter, poet, or musician, out for a fight with the old world of convention! His mission and duty to force on the world his new vision of truth and beauty or perish in the attempt. The world will buffet him, but, if he has anything to say, in the end it will add his mite to its accumulated store of accepted wisdom. Behind him follows the woman, half stupefied with the weariness of this tramp after the ideal she scarcely sees, but doggedly faithful to the man she believes in. This—Bohemianism with all its glory and squalor—would seem to be the message of this strangely haunting picture.

533 Romance—near Edinburgh
W. N. ROBERTS, Esq. *James Paterson*

534 Hydrangeas
C. K. BUTLER, Esq. *P. Wilson Steer*

In this picture the exquisite shimmer of silks and lace, and the cool harmonies of white flowers and glistening stuffs

seem to have given the painter sufficient material for his brush, and the human interest in the graceful and charming lady, as she sits toying with the pearls and kitten, is subdued to the general effect of gleaming sunlight and silk.

535 Evening Landscape, with Elm Trees
VERNON WETHERED, Esq. *Vernon Wethered*

536 The Three Misses Vickers
T. E. VICKERS, Esq. *John S. Sargent, R.A.*

A certain suggestion of intense vitality in reserve has marked most of Mr. Sargent's portraits, and this quality seems to be one of the characteristics which appeals most to this skilled recorder of the men and women of our age. The steep perspective in some of his pictures seems to add to the impression the spectator gets of impending force. Even in this early work the pale-faced school-girl, a relative in art and contemporary of Whistler's "Little Miss Alexander," seems dieted on schoolroom teas to give her more appetite for the feast of life before her. The more studied and complex portraits of later date scarcely surpass the reserved and charming grace and the exquisite colour in this painting of these slim maidens quietly waiting to make their spring on life.

537 Mill on the Tyne
J. T. TULLIS, Esq. *Robert Noble, R.S.A.*

538 Richmond Castle in Storm
PROFESSOR M. E. SADLER *P. Wilson Steer*

539 By the River
MESSRS. E. J. VAN WISSELINGH & CO. *William Estall*

540 Merikli
C. L. ROTHENSTEIN, Esq. *Augustus John*

541 Apple Blossom
THE EXECUTORS OF THE LATE JAS. CHARLES *James Charles*

542 On Albion's Shore
SAM WILSON, Esq. *J. Buxton Knight*

543 Landscape
A. BONAR LAW, Esq. *Whitelaw Hamilton*

544 Signora Lotto
FRANCIS DODD, Esq. *Francis Dodd*

545 The First Frost
Miss URSULA WOOD *Ursula Wood*

546 The Bird Cage
HIS HONOUR JUDGE W. EVANS *Henry Tonks*

This beautiful work is full of the joy of life, which is too rarely shown in art in our troubled modern times.

547 Folding Time
C. T. HARRIS, Esq., J.P. *Edward Stott, A.R.A*

The great inspiration the French painter Millet found in the simple dignity of rustic labour has been transferred to English surroundings with great success by two painters—Mr. Clausen and Mr. Stott. Both have fused the example of Millet with their own genius and given us finely original interpretations of English rural life. In Mr. Stott's work an idyllic note prevails, and he gives us, usually, the moment of dusk or the shadowed gloom that survives even noonday sun.

548 The Brook
W. H. WOOD, Esq. *Mark Fisher*

549 The Dead Ptarmigan
COL. W. HUTCHESON POE *W. Orpen, A.R.A.*

The subject is here broadly treated. The sportsman stands looking out of the picture and presents a dark outline against the suggestive background of grey sky. The gesture of the man as he holds up the dead bird is vivid and dramatic in effect. The colour of the picture consists mainly of varying tones of black and white, and exhibits all the skill and vigorous character-drawing which have made the artist famous.—L.G.P.

550 Eccles, Norfolk
PHILIP CONNARD, Esq. *Philip Connard*

551 "Trees, young and old,
Making a shady boon for simple sheep"
—Keats
C. T. HARRIS, Esq., J.P. *Edward Stott, A.R.A.*

552 The Morning Room
SAM WILSON, Esq. *W. Russell*

This scene from the everyday life of to-day, with its piquant, humorous realism, is painted with great freshness and charm of colour.

553 Mrs. MacColl
D. S. MACCOLL, Esq. *P. Wilson Steer*

554 Rue Cusin—Dieppe
HIS HONOUR JUDGE W. EVANS *W. Sickert*

555 A Moonlight Idyll
C. T. HARRIS, Esq., J.P. *Edward Stott, A.R.A.*

556 The Haymakers
GEORGE CLAUSEN, Esq., R.A. *George Clausen, R.A.*

557 South Downs at Roedean
PROFESSOR M. E. SADLER *W. Nicholson*

Comparatively few artists have ventured to attempt the scenery of the chalk Downs of Southern England. Their

severity and exquisite contours supply a subject of breadth and grandeur rare in English landscape, but this very absence of detail makes the attempt to depict them the more searching for the artist. Mr. Rich has achieved great things in water-colour in this country, but we had to wait for Mr. Nicholson to give the delicate dun green and brown harmonies, lit with some distant gleam of silver sea or broken only with some rare patch of wind-blown gorse or spinney, that all familiar with Sussex will welcome.

558 Puck
ALFRED EAST, A.R.A. *Alfred East, A.R.A.*

559 John Burnet, Esq., F.R.I.B.A., I.A.
J. R. WARDLAW BURNET, Esq. *Sir James Guthrie, P.R.S.A.*

560 Dawn
F. CAYLEY ROBINSON, Esq., R.I. *F. Cayley Robinson, R.I.*

This imaginative picture with its strange austere composition and colour recalls the work of the great French master of decorative painting, Puvis de Chavannes.—G.R.

561 "Hush!"
THE ROCHDALE CORPORATION *J. H. Lorimer, R.S.A.*

562 Italian Landscape
MISS S. ISOBEL DACRE *S. Isobel Dacre*

The little towns of central Italy perched on their elevated sites are often admirably picturesque. The artist has skilfully chosen a high point of view, so that the wavering line of roofs is crowned by the nobler forms of the mountains in the blue distance.—G.R.

563 Sons of the Soil
CAPT. AUDLEY HARVEY *George Clausen, R.A.*

564 The Lilac Gown
MRS. CHAS. W. FURSE *Chas. W. Furse, A.R.A.*

565 The Reading from Esther
C. L. ROTHENSTEIN, Esq. *W. Rothenstein*

566 The Close of a Stormy Day
FREDERICK BROWN, Esq. *Frederick Brown*

567 Mrs. J. J. Shannon
J. J. SHANNON, Esq., R.A. *J. J. Shannon, R.A.*

568 The Bridge, Barnard Castle
CHAS. H. MOORE, Esq. *W. W. Russell*

569 A Veteran
J. MARTIN HARVEY, Esq. *George Pirie*

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CONCERTS AND LECTURES

are being arranged, the following have already been fixed:—

Saturday, May 14, at 8 p.m.—

ÆOLIAN LADIES' ORCHESTRA.

Conductor, Miss Rosabel Watson.

Sunday, May 29, at 8 p.m.

"ILLUSTRATION AND DECORATION" (with Lantern Illustrations).

GILBERT RAMSAY, Esq.

Tuesday, May 31, at 5.15 p.m.

LECTURE by Mr. A. CLUTTON-BROCK, on "The Relation of Art to Life."

It is hoped that Teachers may be able to attend this lecture, as it will be of special interest for those connected with Education.

Mr. CYRIL JACKSON, L.C.C., will preside.

Saturday, June 4, at 8 p.m.—

Miss AUDREY CHAPMAN'S ORCHESTRA.

Conductor, Mr. RENE ORTMANS.

Leader, Miss WINIFRED HOLIDAY.

On Sunday evenings in June, at 8 o'clock, the Director and others will go round the collection with any who care to join them.

Contributions towards the expenses for carriage of this Exhibition, which are exceptionally heavy, are earnestly asked for.

During the Autumn an Exhibition of

SHAKESPEARE RELICS
and
THEATRICAL PAINTINGS AND PRINTS

will be held at the Gallery with the co operation of the Shakespeare Memorial Committee.

Dramatic performances, chiefly by children and amateurs, will be given in the Lower Gallery

Offers of Loans would be welcomed by the Director, and should be addressed to him at the Gallery

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During 1911 it is proposed to hold an Exhibition illustrating "Old London," and one of Scottish Art in connection with the Scottish Modern Arts Association, if funds are forthcoming.

The Director is greatly indebted to the Committee for the exceptionally large amount of time and trouble they have taken in helping to form the collection this year; and particularly to Mr. Stirling Lee for selecting and arranging the sculpture section.